

the river later, and engaged in subduing the bear and wild boar, the sole inhabitants of the forests of Germany. In the second division is represented the religion and occupations of our ancestors. In the midst, a religious ceremony is being solemnized under a large oak, and horses are being offered in sacrifice. Hards are chanting the mysteries of the religious rites; and a troop of young warriors is impatiently awaiting the completion of their shields, which an artist is employed in decorating. The third division represents the political and commercial doings of our ancestors; the choice of a leader, the first council of the chosen king with his people, and the intercourse and commerce of the Phœnicians with the northern nations. In the 4th, 5th, and 6th, are represented the contests between the Germans and the Roman empire. In the 7th, the conquest of Rome by Alaric; and the introduction of Christianity by the fervent preaching of the holy Hloosface, in the 8th division, concludes the bas-relief.

Respecting the ornament employed, it may be remarked, that, without abandoning the long sanctioned Greek contour of form, the architect has employed foliage of German growth, assimilating it as far as possible with the Greek character.

As the adoption of classical architecture was expressly enjoined in the instructions for the edifice, it became necessary to follow what is believed to have been the practice of the Greeks, and unite the charm of colour to that of form. But the architect considers that the striking means which the Greeks employed to distinguish the outlines of their mouldings and members, rendered beautiful and necessary beneath the brilliant skies of Greece, on account of the clearness and light of their atmosphere, is not admissible on external architecture in a northern climate. The interior lithochromic decoration is as follows:—in the ceiling, those parts of the metal construction which are visible are entirely gilt. The coffers of the ceiling, as well as the soffit of the beams, are coloured azure, and ornamented with stars of white gold or platinum, with which, also, all rosettes, screw heads, and br-cones, used in the construction are covered. The mouldings of the coffers and panels are likewise gilt, and ornamented with coloured foliage. The sculpture and ornamental-foliage which fill up the pediment-shaped supports of the roof, are pierced and open, and of light form, that they may not appear to overload this essential part of the construction. They are partly of white and gold, and partly coloured after the manner of classic sculpture. The carved members of the cornice of the upper order, which is of white veined marble, is also partly gilt and partly coloured. The frieze is azure, with oak wreaths of bronze gilt. The upper division of the walls is of a reddish brown marble, from the quarries of Oberfranken: the inscription tablets of white marble, the letters of gilt bronze. The Valkyren caryatides, of marble of the Danube, are entirely but very faintly coloured. The parts representing flesh are ivory colour, the hair fair brown, the bear-skin mantle entirely gilt, the upper dress bright violet, the under robe white. The plinth upon which the figures stand is of a warm grey Lymaschelli marble; the entire entablature and the long bas-relief in the frieze, is of white marble, part from Sebasteia, part from Carrara. The carved architrave and cornice are brought out in colour and gold, the relief quite white, and the ground of the ornaments in the frieze azure. The lower division of the principal walls, as well as the pilasters and shafts of the columns, are of brownish red marble from Admet, resembling the antique African. The caps and bases of the columns and pilasters are of white marble, ornamented with colour and gold. The carved bearers of the busts, the busts themselves, and the six presiding statues, together with all cantilevers, and seats constituting the furniture of the hall, are of white marble, without colour or gilding. As the busts could not, with propriety, have been coloured, it would have been prejudicial to them to have employed gilding or colouring in the sculpture of which they form a part. The continued pedestal upon which the first row of busts stands, is of a beautiful yellow marble, from Welterburg, on the Danube; the plinth is white. The architraves of the doors and windows are of white marble, with ornaments

of colour and gold. The doors, plated with bronze externally, are, towards the interior, of maple, with studs, and inlaying of bright red amazonian wood.

The floor consists of a variety of marbles, following in pattern the general plan of the interior, and was worked and polished in the manufactory at Tegernsee. In the centre fields are three tablets, upon which, in black letters, upon a white ground, are the following inscriptions: "Projected in January, 1806; commenced October 18th, 1830; finished October 18th, 1842."

SHERIFF'S COURT, SURREY.

(Before C. T. ARNOTT, Esq.)

LAMBERT E. VIGERS AND ANOTHER—
NUISANCE OF A SAW-MILL.—This was a writ of inquiry, judgment having been allowed by default, wherein the jury were called upon to assess the damages the plaintiff had sustained through the nuisance occasioned by the defendants' saw-mills. The damages were laid at 200*l*.

Mr. M. Chambers, with Mr. Dickinson, appeared for the plaintiff; and Mr. Hoggins for the defendants.

It appeared from a voluminous correspondence read in court, and the several witnesses examined, that the plaintiff, Mr. James Lambert was an upholsterer and auctioneer, residing in the Clapham-road; the defendants, Edward Vigers and son, next-door neighbours, were timber-merchants. About seven years since a steam sawing-mill, of small power, was erected. It was then only worked one day in the week. Two years afterwards one of two-horse power was substituted, and worked two or three days a week; but in 1842 an engine of ten-horse power was erected, and worked nearly every day in the week. This had caused great vibration to the plaintiff's house; it shook the wine-glasses on the dinner-table, the cups and saucers at tea-time; indeed, the whole house and furniture were kept in a constant state of agitation, by which the roofs of the house and workshop had become injured, the pointing of the tiles having been displaced, so as to cause the wet to drift in. It appeared, however, that the nuisance had been abated, and, further, that there had been some negotiation between the parties, which had been broken off.

The learned Under-Sheriff having summed up, the jury awarded the plaintiff damages—10*l*.

The trial lasted upwards of six hours.

DESCRIPTION OF THE CHURCH OF ST. NICHOLAS, NEWCASTLE-UPON-TYNE.

St. NICHOLAS' Church is a noble and magnificent structure, standing on a bold eminence, which rises abruptly from the river to near the centre of the town. The old Norman church of St. Nicholas was, it is said, destroyed in the year 1206, and the present edifice finished in 1350. The interior of the nave measures 104 feet 10 inches in length, and 74 feet 2 inches in breadth; the width at the middle transept is 24 feet 10 inches, and the length of the choir, from the middle transept to the great east window, is 110 feet 4 inches. This measurement makes the total length of the interior 245 feet. The breadth of the choir is 63 feet 6 inches.

The strong clustered columns that support the tower at the west end of the nave are singularly majestic; each measures above the base 36 feet 2 inches in circumference; slender shafts of the main cluster support the springers of elegant groin arches which branch out and intersect each other in a manner the most fanciful and beautiful. The centre is of an octagon form, ornamented with arms. The space between the pillars of the tower and the transept is divided into three aisles by two

rows of arches, supported by firm elegant octagon pillars, the eight sides measuring 10 feet 8 inches. The arches, though acute, are open, and remarkable for symmetry and beauty; they seem to approach to segments of a circle, including an equilateral triangle from the impost to the crown of the arch. The extrados of the arches are joined by small ornamental heads; the cross arching of the middle is bold and lofty; four arches on each side of the middle aisle of the choir divide it from the side aisles. The roofs of the aisles, both in the nave and the choir, are strongly ribbed with oak, supposed to have been done when the steeple was built. The middle aisles are lighted at the top by modern windows.

In 1777 the church was repaired and thoroughly cleaned, but shortly after a scheme was suggested for converting it into a kind of cathedral; accordingly a subscription was opened at the Common Council, on Monday, the 20th of January, 1783. The plans for the alterations presented by Messrs. Newton and Stephenson were finally adopted, and these gentlemen were commissioned to superintend the work, which was not finished until the year 1787. Brand says the alterations were completed with great taste and elegance, but the antiquary must for ever lament the alterations, as almost all the ancient funeral monuments have been destroyed. Now the plan is certainly as destitute of either taste or elegance as can be well conceived, though the dilapidations committed upon the sepulchral monuments is as barbarous and unjustifiable an outrage as ever disgraced any age or place. Agreeably to the plan for altering this church, the west end was cleared of all erections, and devoted to the purposes of sepulture; it was divided from the choir by a wooden screen, executed in a miserably bad taste. A new organ gallery was also erected in the place formerly occupied by the rood-loft. The pews were built of wainscot, and are calculated to seat 964 persons, including the seats for the poor in the middle aisle, but exclusive of the school gallery. In round numbers it may be taken that there is accommodation for an audience consisting of 1,000 persons. The north transept of the church is called St. George's Porch; they imagined it to have been built by one of the kings of England; and Bourne, without giving his authority, says it was one of the chaptries of this church. In 1617, while the lord president and council of the north were at Newcastle, Lord Sheffield being the president and Knight of the Garter, celebrated the feast of St. George in this porch. It is nearly 49 feet in length, and 29 feet in breadth. The large beautiful window of this porch or chapel, after being long in a ruinous state, was partly blown down by a high wind on March 3rd, 1823. Mr. John Dobson, architect, made an exact drawing, from actual admeasurement, of the whole window, which Mr. William Brown, mason, undertook to execute in stone for the small sum of 150*l*. The work was completed in the summer of 1824, in the most masterly manner. This window presents a fine specimen of the beauty, delicacy, and grace of the painted style of architecture. The tall mullions, though no broader than the original ones, are much deeper, so that the decorative part has acquired strength without suffering in appearance. There is a place below St. George's Porch called a vault or charnel house, which was opened in November, 1824. It was found nearly full of rubbish and human bones, which

¹ The Anglo-Saxon word *rood*, from which comes "rood," is derived from a root of "image," but more particularly that of "cross," as fixed on the cross. "And our ye was spiritual things was touched in this position thereof." The church (formerly) typified the church militant; the charnel represents the church triumphant, and all who will pass out of the former into the latter must go under the rood-loft, &c. carry the cross and be acquainted with affliction.—"Fisher's History of the North," p. 16.

² In the year 1549, the first of King Edward VI., the king's were ordered to be taken from the rood-loft, seats of sculpture in many instances supplied their place. Queen Mary commanded the old decorations and paintings in the rood-loft to be restored. "The rood-loft in this church appears to have stood until some time between the year 1617 and 1644, when the king ordered 'an churchwardens to remove it.'"—"Dr. Elphinstone's MS."

³ I find no account of any organ in this church during the times of Henry VIII., though it is very probable there has been one.—"Brand."

⁴ About the year 1676 the corporation contributed 200*l*. towards the erection of the present organ.—"Hist. Newcastle."

⁵ In 1653, some new seats or pews were built. The gallery, commonly called the school-gallery, being chiefly for the use of the boys of the grammar school, was erected in 1670.—"Hist. Newcastle."

⁶ This year, 1216, St. Nicholas' Church, in Newcastle, is said to have suffered by fire.—"Brand."

The church of St. Nicholas, tried in the earliest accounts of it "the church of Newcastle-upon-Tyne." It is said to have been founded in the year 1091, by Gundard, Bishop of Salisbury. This Gundard, who was canonized after his death, which happened in 1099, was a Norman by birth, came over with William the Conqueror, was created Earl of Dorset, and afterwards made Chancellor of England. Between the years 1112 and 1128 King Henry I. appropriated the then rectorial revenues of the church of Newcastle, with those of other churches in Northumberland to the church of Carlisle, which grant was confirmed in the year 1123, by Hugh Pudsey, Bishop of Durham, and ratified by several subsequent bishops.—"Brand."